

FAMILY GUY

"Da Boom"

Production #2ACX06

Written by

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Created by

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RECORD DRAFT (BLUE)
May 11, 1999

“Da Boom”

CAST LIST FOR #2ACX06:

PETER GRIFFIN.....	SETH MACFARLANE
LOIS GRIFFIN.....	ALEX BORSTEIN
CHRIS GRIFFIN.....	SETH GREEN
MEG GRIFFIN.....	MILA KUNIS (SUB: ALEX BORSTEIN)
STEWIE GRIFFIN.....	SETH MACFARLANE
BRIAN GRIFFIN.....	SETH MACFARLANE
ANGRY CITIZEN.....	JOEY SLOTNICK (SUB: JIM BERNSTEIN)
ANGRY CITIZEN #2.....	SETH GREEN
ANGRY CITIZEN #3.....	TBD (SUB: MIKE SHIPLEY)
BOBBY.....	TBD (SUB: GARRETT DONOVAN)
CASHIER.....	LORI ALAN (SUB: CRAIG HOFFMAN)
CHICKEN MAN.....	DANNY SMITH
CLEVELAND.....	MIKE HENRY (SUB: MIKE SHIPLEY)
CROWD.....	ALL
DIANE.....	LORI ALAN (SUB: ALEX BORSTEIN)
GLASSES GUY #1.....	SETH MACFARLANE
GOD.....	SETH MACFARLANE
GOD’S MOM.....	ALEX BORSTEIN
GREG TWINKIE.....	SETH MACFARLANE
GUESTS.....	ALL
ICE CREAM GUY.....	JOEY SLOTNICK (SUB: MATT WEITZMAN)
JACK PERKINS.....	SETH MACFARLANE
JOE.....	PATRICK WARBURTON (SUB: GARRETT DONOVAN)
MAN.....	JOEY SLOTNICK (SUB: GARRETT DONOVAN)
MISSILE TECHNICIAN #1.....	SETH MACFARLANE
OLD MAN.....	SETH MACFARLANE
OLD WOMAN.....	ALEX BORSTEIN
PAM.....	TBD (SUB: ALEX BORSTEIN)
PATIENT.....	DANNY SMITH
PRISONERS.....	ALL
QUAGMIRE.....	SETH MACFARLANE
RANDY NEWMAN.....	TBD (SUB: DANNY SMITH)
SECRETARY.....	LORI ALAN (SUB: ALEX BORSTEIN)
SHIELA TWINKIE.....	TBD (SUB: ALEX BORSTEIN)
STEWIES.....	SETH MACFARLANE
TOM.....	SETH MACFARLANE
TRICIA.....	ALEX BORSTEIN
WHITE-COLLAR WORKER #1.....	DANNY SMITH
WHITE-COLLAR WORKER #2.....	SETH MACFARLANE



ACT ONE

EXT./ESTAB. GRIFFINS' HOUSE - DAY

CHYRON: "December 31, 1999."

INT. GRIFFINS' LIVING ROOM - SAME

THE GRIFFINS (minus Meg) watch TV.

TOM (V.O.)

And now back to Quahog News Five's

"Millenium in Review."

ANGLE ON TV. A graphic reads: "Millenium Timeline Quiz." We see pictures illustrating the things Diane is talking about.

DIANE (V.O.)

Which year did you guess? Emperor
Otto IV went belly-up in the Battle
of Bouvines. William the Lion of
Scotland died. And "Dona Nobis
Pacem" was at the top the charts.

SFX: Benedictian Monk Chant "Dona Nobis Pacem."

We see the graphics: "1212, 1213, 1214." "1212" and "1213" start to fade away.

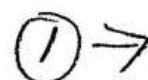
DIANE (CONT'D; V.O.)

It all happened in December, 1214.

ANGLE ON TOM AND DIANE standing next to a large video screen.

DIANE

And that concludes our special half-
hour salute to the past one thousand
years.



TOM

We leave you this New Year's Eve with
a look back at some of those we've
lost this Millennium.

We hear "One Sweet Day" by Mariah Carey and Boyz II Men as we
see photos with captions: "Joan of Arc," "Leonardo DaVinci," and "Norman Fell."

INT. GRIFFINS' LIVING ROOM - DAY (BACK TO SCENE)

STEWIE

(OFF TV) Ghengis Khan and Shari
Lewis? (SADLY) I need a moment.

MEG enters from the kitchen.

MEG

I am so psyched! Kevin asked me to
the Millenium party!

LOIS

Honey, that's wonderful! Oh, I can't
wait for Cleveland's party. I'm
gonna have some champagne, dammit,
I'm gonna have some champagne!

She **claps** her hands once and keeps her hands together.

PETER

Yeah, there's nothing like a party at
someone else's house. You never have
to worry about cleaning up the mess.

INT. SOMEONE'S LIVING ROOM - NIGHT (FLASHBACK)

SFX: conga line music.

Peter is in the middle of a CONGA LINE, dancing to the music.
His left hand is on Lois' shoulder in front of him.

His right hand holds a glass of red wine. The music plays the familiar "da da da da da."

PETER/CROWD

Hey!

On the "hey", Peter purposely tosses the contents of his wine glass on a nearby white couch. Again, "da da da da da."

PETER/CROWD (CONT'D)

Hey!

On this "hey", Peter throws the wine glass against the wall, **shattering** it. Once more, we hear "da da da da da," as Peter runs out of line, quickly exiting the house, only to **smash** through the wall driving a car.

PETER

Hey!

EXT./ESTAB. STRIP MALL - DAY

ANGLE ON Peter as he comes out of The Thirteenth Step liquor store with a shopping cart full of beer and liquor bottles. He passes by a MAN IN A CHICKEN SUIT wearing a sandwich board that reads, "Eat at Sam's Chicken Shack."

CHICKEN MAN

Well, looks like someone's going to
a big party tonight! You should
(CHICKEN SOUND) "pick-up" a chicken
strip party-pack for all your
friends. Here's a coupon.

PETER

Look, pal, I don't take coupons from
giant chickens. Not after last time.

INT. MARKET - DAY (FLASHBACK)

Peter is at the checkout counter in front of a CASHIER.

③ CONT 4

PETER

Oh yeah, and that nice chicken
outside gave me this coupon.

Peter hands the coupon to the Cashier.

CASHIER

I'm sorry, this is expired.

Peter looks out the store window and locks eyes with a GIANT CHICKEN. The Giant Chicken's eyes widen in fear.

PETER

You sonuva...!

Peter runs and hurls himself through the plate glass window, tackling the Giant Chicken. They roll onto a freeway overpass. Peter **slugs** the Giant Chicken and the Giant Chicken **pokes** Peter with his beak (**which still sounds like a human punch**). The Giant Chicken jumps to avoid Peter's punch and lands on an eighteen-wheeler. The Giant Chicken starts to smile cockily, then looks up and sees Peter, who now is standing on the next freeway overpass.

Peter jumps onto the Giant Chicken, who lands on his back, but in one motion, flips Peter backwards, throwing him off the truck. Peter's hand catches the top rung of the ladder that leads down the back of the truck.

The TRUCKER, checking his rear view mirror, sees Peter and the Giant Chicken. He loses control of the truck, which careens off the bridge they're now driving on. As the truck plummets towards the water below, a helicopter flies by and the Giant Chicken grabs one of the landing skis. The helicopter carries the Giant Chicken and Peter (who still holds onto the Giant Chicken's leg) towards the nearby metropolis. Suddenly, both of their eyes widen...

INT. CORPORATE OFFICE - CONTINUOUS (FLASHBACK)

Several WHITE-COLLAR WORKERS perform mundane tasks and talk in hushed business-like tones.

WHITE-COLLAR WORKER #1

(HANDS FILES TO CO-WORKER) I'm gonna
need these by Friday.

③ →

③ CONT.

WHITE-COLLAR WORKER #2

Is that going to give us enough time
to cross-check the--

Peter and the Giant Chicken **crash** through the window in a yellow blur, taking out several cubicle walls with them. The EMPLOYEES **scream** as Peter and the Giant Chicken resume their fight. The two scuffle into the copy room and Peter grabs the Giant Chicken's head, **smashing** it down onto the copy machine. He then repeatedly **slams** the copy machine door down on the Giant Chicken's head. Eventually, the Giant Chicken's body goes limp, as the copy machine **spits** out copies of its unconscious face. Peter walks back into the bullpen, tattered and bloodied.

PETER

(BREATHLESS, GESTURING TO COPY ROOM)

Chicken. Gave me a bad coup--

The Giant Chicken **tackles** Peter from behind, the momentum carrying them both through another window. They plummet forty-seven stories and **smash** onto the sidewalk below. Peter lands on the Giant Chicken, unharmed. The Giant Chicken lies, motionless.

Peter picks himself up and, having been through it all, walks into the setting sun. **CLOSE ON** the Giant Chicken as one eye pops open, ominously.

EXT. STRIP MALL - DAY (BACK TO PRESENT)

PETER

Some other time, pal.

He starts to walk away. The Chicken Man grabs Peter by his lapels.

CHICKEN MAN

There won't be any other time. The
world is gonna end at midnight
tonight! Y2K!

③ →

③ CONT'

PETER

"Y2K?" What are you selling, chicken
or sex jelly?

CHICKEN MAN

Haven't you heard! At midnight,
every computer in the world is going
to fail. Planes will fall out of the
sky, and all the world's nuclear
weapons will explode, annihilating
the entire planet!

PETER

Nooooooooo!

PAN TO REVEAL that Peter was looking at TWO MEN locked in an
embrace, about to kiss each other. They stop abruptly and
look at Peter, surprised, breaking their embrace. Peter
turns back to the Chicken Man.

PETER (CONT'D)

(TO CHICKEN MAN) I'm-- I'm sorry,
what were you saying?

③ END

EXT. SPOONER STREET - DAY

④

QUAGMIRE and JOE watch CLEVELAND tie a balloon to his
mailbox. Peter pulls into his driveway, his station wagon
overflowing with survivalist supplies.

CLEVELAND

Hey, Peter, in case you didn't know,
a balloon tied to a mailbox is the
international symbol for (DOING
LITTLE DANCE; IN A HIGH-PITCHED
VOICE) "party over here!"

④ →

④ CONT.

PETER

Forget the party, the world's gonna
end. Give me a hand with this
generator.

QUAGMIRE

Oh, Peter. You and electricity mix
like oil and latex. Case in point,
Neighborhood Watch.

EXT. SPOONER STREET - NIGHT (FLASHBACK)

Peter stands next to a streetlight pole, surrounded by a
group of NEIGHBORS. Attached to each streetlight pole are
dozens of jury-rigged lights pointing in every direction.

PETER

Fellow neighbors, in my ongoing
effort to reduce crime in our
neighborhood, I present my "Take Back
the Night" floodlights.

Peter takes a frayed looking cord and plugs it into an
outlet. There's a **spark** and the entire neighborhood goes
black.

AERIAL SHOT OF CITY - NIGHT (FLASHBACK)

The lights concentrically go out, starting at Peter's
neighborhood. **WE ZOOM IN** to show the Quahog State Prison.

INT. QUAHOG STATE PRISON - NIGHT (FLASHBACK)

The lights dim. We hear an electric **buzzer** sound as all the
cell doors **unlock**. Scary-looking PRISONERS run toward the
exits with glee.

PRISONERS

I'm gonna see my mom! / I'm gonna go
kiss my girlfriend! / I'm gonna
randomly kill the first person I see!

④ →

The last prisoner **laughs** maniacally as we **IRIS OUT** with the **Merry Melodies** theme. (4) (COW)

EXT. SPOONER STREET - DAY (BACK TO PRESENT)

PETER

Don't you guys get it? (OMINOUSLY)
Y2K. It's for the end of the world,
when everything breaks down.

The guys all share a **chuckle**.

CLEVELAND

Peter, you are the height of just-too-muchery. The only things that aren't going to be working come midnight are Joe's legs. (THEN) Sorry, Joe, I'm in one of my giddy moods.

JOE

Hey, it's funny 'cause it's true.

PETER

Laugh all you want. I'm gonna save my family. Just do me a favor. When you guys die and you're ghosts and you're haunting me, can you look away when I pee? I... I can't go when someone's watching. (4) (END)

EXT./ESTAB. GRIFFINS' HOUSE - NIGHT (5)

INT. GRIFFINS' LIVING ROOM - SAME

Lois, wearing an evening dress, looks in the mirror and clips on an earring. Brian enters wearing a tux and black tie.

5 CONT'D

BRIAN

Can you help me with these damned studs?

LOIS

Aren't you a little overdressed?

BRIAN

(A LITTLE EMBARRASSED) Actually, I'm just stopping off at Cleveland's. There's a benefit gala at the Boston Pops tonight, and, well, I'm trying to nail the flautist.

Lois helps him with his studs. Stewie scampers in wearing a sash that reads: "Baby New Year."

LOIS

Oh, Stewie, you're adorable!

STEWIE

Yes, yes, I rather like the sash, but do the Huggies make my ass look big?

Lois finishes putting on her jewelry.

LOIS

(CALLING OUT) Peter, c'mon, you've had a thousand years to get ready for this party! (TO BRIAN) It always takes him so long to get dressed.

INT. GRIFFINS' BATHROOM - NIGHT (FLASHBACK)

Lois finishes putting on her makeup. She's wearing a striped, low-cut dress. She checks her watch.

5 →

⑤ CONT'

LOIS

Peter, we're gonna be late for my
cousin's wedding. Aren't you dressed
yet?

Peter walks in. He's wearing the exact same striped low-cut
dress as Lois.

PETER

Aw, crap.

Lois just stares at him for a beat.

PETER (CONT'D)

Well, one of us is gonna have to
change.

Lois just stares at him.

PETER (CONT'D)

(ANNOYED SIGH) Unzip me.

⑤ END

INT. GRIFFINS' LIVING ROOM - NIGHT (BACK TO PRESENT)

⑥

Chris and Meg enter, dressed for the party.

LOIS

Where's your father?

CHRIS

He's still down in the basement.

Lois opens the basement door and calls down.

LOIS

Peter, you've been down there all
day! I hope you're already-- Ahh!

Peter comes up the stairs dressed in a radiation suit,
startling Lois.

⑥ →

⑥ CONT'd

CHRIS

The government is here! Run, E.T.,
run!

E.T. runs out the back door, hands in the air, **shrieking**.

LOIS

Peter, this isn't a costume party.

PETER

Oh yeah? It takes one to know one.

LOIS

What?

PETER

Lois, I don't have time for games.
The end of the world is coming. Now
c'mon, get in your radiation suits.

LOIS

Peter, we are not missing a once-in-
a-lifetime event because of some
whacko doomsday theory.

PETER

Okay, okay. (THEN) Hey, you guys,
before we go, you know that one
Christmas present you really wanted
but didn't get?

MEG/CHRIS/BRIAN/STEWIE

A phone? / A pony? / A humidor? / A
dead Lois?

⑥ →

6 CONT'L

PETER

Yeah. Well, it's in the basement.

Come on, let's go see.

Brian and the kids **ad-lib enthusiasm** and head downstairs.

LOIS

What the hell...? Peter, if you
wanna stay here, that's fine! But
we're goin' to the party. Kids!

PETER

Honey, are you pregnant?

LOIS

No.

Peter shoves her through the basement doorway.

LOIS (CONT'D)

Aahh!

We hear her **bounce** downstairs.

EXT./ESTAB. GRIFFINS' HOUSE - NIGHT

INT. GRIFFINS' BASEMENT - SAME

Crates of supplies line the walls. Everybody wears their
radiation suits without helmets.

BRIAN

Thanks a lot, Peter. Right now I
could be in Boston pretending I give
a rat's ass about Vivaldi.

MEG

Yeah, and I could be getting felt up
by Kevin.

© →

⑥ COM

LOIS

Now, Meg, don't you give it all away
up front. Make him work for it.

(THEN) And shame on you, Peter,
forcing us down here like this.

PETER

Geez, I can't believe this is the
thanks I get for savin' my family.

ANGLE ON Chris watching a TV. He turns toward the others.

CHRIS

It's almost midnight!

LOIS

(SIGHS) Well, if there's a bright
side to any of this, it's that we'll
be ringing in the New Year as a--

Peter **slams** Lois' helmet onto her head.

LOIS (CONT'D)

(MUFFLED) -- family.

Everyone turns to watch the TV.

⑥ END

INT. QUAHOG NEWS 5 STUDIO - NIGHT (ON TV)

⑦

Tom and Diane are at the news desk wearing party hats with
several open bottles of champagne. Over their shoulders is
a screen showing TRICIA TAKANAWA standing outdoors in front
of a large CROWD, a giant clam perched high on a pole behind
her. Diane and Tom raise their champagne glasses.

DIANE

We now go live to most honorable
Asian Reporter Tricia Takanawa.
Tricia, what can you tell us?

⑦ →

⑦ CONT'D

EXT. QUAHOG TOWN SQUARE - CONTINUOUS (ON TV)

TRICIA

Diane, Quahog's fabled Alabaster Clam
is about to descend and usher in a
new Millennium!

The clam lights up and starts to descend slowly.

CROWD

Ten! Nine! Eight!...

INT. GRIFFINS' BASEMENT - NIGHT (BACK TO SCENE)

CLOSE ON Peter, now in his helmet.

PETER

This is it!

INT. CLEVELAND'S HOUSE - CONTINUOUS

All the GUESTS count down while watching the clam on TV.

GUESTS

Seven! Six! Five! Four!...

INT. GRIFFINS' BASEMENT - CONTINUOUS

CLOSE ON Peter. Beads of sweat form on his brow.

PETER

Hold on tight!

Lois crosses her arms, annoyed.

EXT. QUAHOG TOWN SQUARE - CONTINUOUS (ON TV)

The clam continues to descend.

CROWD

Three! Two! One! Happy New Year!

The clam stops its fall at a sign which lights up to read,
"2000." Everybody celebrates.

⑦ →

INT. CLEVELAND'S HOUSE - CONTINUOUS

All the guests **celebrate**.

INT. GRIFFINS' BASEMENT - CONTINUOUS

The family watches the crowd on TV in silence for a few beats. In the background, we hear the guests next door **whooping** it up at Cleveland's party.

BRIAN

(BEAT, PISSED) A flautist, Peter.

LOIS

(TO PETER) Well, I hope you're happy.

(RISING) C'mon, kids, we can still
make the party if we--

SFX: Deafening explosion.

The basement starts **shaking** violently.

EXT. GRIFFINS' HOUSE - CONTINUOUS

A plane **crashes** into the frontyard, followed by a train which comes out of nowhere and **smashes** into a neighboring house.

INT. MISSILE SILO - CONTINUOUS

Two MISSILE TECHNICIANS sit at their console. Through the windows behind them we see a nuclear missile launch. Technician #1 looks at the missile before sipping his coffee.

MISSILE TECHNICIAN #1

Is that one of ours?

EXT. CITY STREET - CONTINUOUS

One by one, manholes are **blown off** the pavement by violent geysers spewing from the city's sewer. **CUT TO** Marilyn Monroe **giggling** as her white skirt gently flaps above a heating grate. Suddenly, a geyser **bursts** up through the grate and shoots her thousands of feet into the air. A GUY eating an ice cream cone watches her trajectory then turns to another guy next to him.

ICE CREAM GUY

I thought she was dead.

⑧ CONT'D

EXT. OUTER SPACE - CONTINUOUS

On the surface of the earth, we see **bombs exploding, earthquakes, tidal waves**, etc. The continents slowly start to shift to form the face of Alfred E. Newman.

EXT. GRIFFINS' HOUSE - CONTINUOUS

Nuclear bombs **explode** in the b.g., razing the skyline. After the dust settles, there's an **eerie silence**.

PETER (V.O.)

Told ya.

⑧ END

END OF ACT ONE

9

ACT TWO

EXT./ESTAB. GRIFFINS' HOUSE POST Y2K - DAY

Our usual **cheery intro music** plays over a post-apocalyptic version of our stock establishing shot. The sky is nuclear-winter grey. In the front yard, the fuselage of a plane sticks out of the ground. Some of the walls of the house are missing.

CHYRON: "One week later."

INT. GRIFFINS' KITCHEN - SAME

CLOSE ON two eggs breaking, then **frying** on a metal surface. PULL BACK TO REVEAL that the eggs are **frying** on a Rhode Island license plate. PULL BACK TO REVEAL that the license plate is being heated over a small fire in a garbage can. Brian and the kids sit at the table. Peter enters, happily.

PETER

Good morning, family. Hey Lois,
remember when I was the third Hardy
Boy?

LOIS

Peter, there was no third Hardy Boy.

PETER

Oh, really? Just like there was no
apocalypse? (QUICKLY) He shoots, he
scores.

LOIS

Okay. We were wrong about the end of
the world and you were right. Can we
please just drop it?

MEG

It's not fair. I finally get a date
with Kevin and he gets vaporized.

9 →

⑨ CONT'D

CHRIS

He's just using that as an excuse.

LOIS

Let's just be grateful we survived
the apocalypse healthy and mutation-
free.

CLEVELAND (O.S.)

(IRKED) I said I can do it.

QUAGMIRE (O.S.)

Hey, shut up!

We hear **two people knocking**. The kitchen door **falls** down to
reveal Quagmire and Cleveland fused together into one body,
with Quagmire perpendicular to Cleveland's torso.

PETER

Oh, hey, Clevemire.

QUAGMIRE

That's Quagland!

CLEVELAND

"Quagland?" Oh, you must be dreaming.

QUAGMIRE

Not about kickin' your fat ass!

The Quagmire part starts to attack the Cleveland part.
Cleveland turns sideways and **slams** Quagmire into the counter.

QUAGMIRE (CONT'D)

Ahhh!

LOIS

Boys, please! You used to be so
close.

Clevemire settles down.

⑨ →

9 ONTO

CLEVELAND

Our most heartfelt apologies, Lois.
I guess we're both just a little
crabby on account of the fact that
neither one of us has had any food
for days.

LOIS

Well, we just finished off what we
had in the kitchen. Oh, when I think
back on all the food we've wasted in
this house.

INT. GRIFFINS' LIVING ROOM - NIGHT (FLASHBACK)

Peter is kneeling in front of the TV with a bowlful of beans.
"Magnum P.I." is on. TOM SELLECK is on screen, talking to
someone. Peter holds a spoonful of beans up to the TV, to
Tom's lips.

PETER

Here, Tom Selleck. C'mon. Down the
hatch.

The TV picture cuts to JOHN HILLERMAN. Peter yanks the
bowlful back.

PETER (CONT'D)

Hey, hey! None for you, John
Hillerman! Trying to steal Tom
Selleck's food. You've had yours.

9 →

9 com

INT. GRIFFINS' KITCHEN - DAY (BACK TO PRESENT)

LOIS

Thank goodness Peter bought a huge
supply of dehydrated meals before
the blast.

Peter empties a box of dehydrated food into his mouth. He's
surrounded by dozens of empty boxes.

LOIS (CONT'D)

Peter, what are you doing? You just
ate a year's worth of food!

PETER

Huh. What a waste of money. I'm
still hungry.

Peter drinks a glass of water. As soon as he swallows, his
whole body instantly puffs out to a grotesque round form.

PETER (CONT'D)

Everyone leave. I have to poop.

(BEAT, THEN URGENTLY) NOW!

9 END

EXT. QUAHOG STREET - DAY

10

Downtown Quahog is mostly reduced to rubble. Brian and a
normal-sized Peter, stand in front of the burnt out Stop 'n
Shop. It's obviously out of business.

PETER

Figures, the one time I remember my
value club card. Aw crap, there's no
food in the whole town.

BRIAN

(SNIFFS) Wait a minute. I smell
barbecue.

10 =>

(10) CONT'D

Peter's eyes light up.

EXT./ESTAB. CHANNEL 5 BUILDING - DAY - MOMENTS LATER

The building is a bombed-out ruin. Peter and Brian look around the entrance. Brian **sniffs** the air again. He points with one arm and raises his back leg, like a pointer hound.

INT. CHANNEL 5 BUILDING - CONTINUOUS

Peter and Brian head down a hallway. Half-burnt pictures of the news team barely hang on the walls. We hear **ravenous eating noises**. Peter and Brian turn a corner. Their eyes widen as they spot a tattered Tom and Diane eating at the news desk. Peter **licks** his chops and starts towards them. Brian **sniffs** the air again, then pulls Peter back into the wings, sensing something amiss.

TOM

What do you think, Diane? Can I
cook, or what?

DIANE

Delicious, Tom. (BITES DOWN) Ow.
What's this?

Diane **spits** out a "Quahog News 5" microphone sign.

DIANE (CONT'D)

I guess we should be eating her with
chopsticks.

They **chuckle**. In the wings, Peter's and Brian's eyes go wide.

BRIAN

Oh my god! They're eating Asian
reporter Tricia Takanawa!

PETER

That's crazy! They're just gonna be
hungry again in an hour!

Tom notices Peter and Brian, then stops chewing.

(10) →

TO CONT

DIANE

Tom, do you see what I see?

TOM

Enough food for the winter!

DIANE

(RE: BRIAN) And a new fur hat!

PETER

Ahhh!

TO END

Peter and Brian sprint out.

EXT. GRIFFINS' DRIVEWAY - AFTERNOON

//

Peter is loading suitcases into what's left of the car, as Lois (holding Stewie) and Brian stand nearby. Chris struggles to fit a large potted tree into the back seat.

CHRIS

(TO TREE) Come on, Woody. We're gonna search for food.

PETER

Sorry, Chris, the plant can't come.

LOIS

(SOTTO, TO PETER) It's the closest thing he has to a friend.

PETER

It'll just be another mouth to feed.

(TO CHRIS; CHEERFULLY) I'll take care of Woody, son.

Peter takes the potted tree around the corner of the house. We hear a single **gunshot** o.s. Peter returns.

CHRIS

What was that?

// →

11 cont.

PETER

(QUICKLY) Nothing. Let's go.

LOIS

Go where? If there's no food in
Quahog, what makes you think there's
gonna be food anywhere else?

PETER

Lois, everyone knows there are only
two things that can survive a nuclear
holocaust -- cockroaches and
Twinkies! And there's a Twinkie
factory in Natick!

CHRIS

Good thinkin', Dad! That Twinkie
factory's probably loaded with
cockroaches! We could eat for weeks!

LOIS

Twinkies?

PETER

Yeah, I saw a story about 'em on A&E.

11 END

INT. GRIFFINS' LIVING ROOM TV SCREEN - DAY (FLASHBACK)

12

A SLOW-MO SHOT of TWINKIE THE KID swinging his lasso.

JACK PERKINS (V.O.)

And now, back to A&E's Biography:

Twinkie the Kid.

INT. TWINKIE'S PARENTS' HOUSE - DAY (ON TV)

Two human parents, GREG and SHEILA sit on the couch. Nearby
is a picture of Twinkie the Kid with his arm around them.

12 →

(12) GUY

GREG TWINKIE

It was difficult for Twink to play
with other children. He was
different. He, he... he had no
bones. He couldn't really play any
sports.

SHIELA TWINKIE

That's why we got him the lasso.

CUT TO:

BLACK AND WHITE SUPER 8 FOOTAGE of YOUNG TWINKIE THE KID
trying to lasso a dog, but the rope doesn't even come close.
Twinkie starts to cry, but YOUNGER SHEILA, wearing an apron,
runs into frame and hugs him. She takes his hand and waves
it at the camera as she coaxes him to cheer up.

SHIELA TWINKIE (V.O.)

He'd spend hours in the back yard,
playing Wonder Woman. (LAUGHS) Oh,
he's gonna kill me.

BACK TO:

Greg and Sheila sitting on the couch.

GREG TWINKIE

He loved that lasso. Not as much as
the baton, but we, we put a stop to
the baton. He was different enough,
y'know?

(12) ENC

EXT. GRIFFINS' DRIVEWAY - DAY (BACK TO SCENE)

(13)

LOIS

Well, good-bye, sweet home. Maybe
someday we'll return.

(13) COM

PETER

Hey, Joe, can you keep an eye on the
place?

ANGLE ON JOE. He's partially buried in the driveway -- only part of his wheelchair and the upper portion of his body is above ground.

JOE

Will do!

Peter puts a mirror in front of Joe so he can see the house behind him. Meg finishes setting up dozens of mousetraps around Joe.

MEG

There ya go, Mr. Swanson. These
oughta keep the vermin away.

JOE

Thanks, hon. Stay in school.

The Griffins drive away. After a beat, a GIANT MOUSE coolly walks over to Joe. It kicks away one of the traps, taunting him. Joe glares at him for a beat.

JOE (CONT'D)

(13) END

BRING IT ON!!!!

EXT. QUAHOG ROAD - DAY

(14)

The Griffins' car exits Quahog, passing the "Welcome To Quahog" sign on the way out. The landscape is dotted with smoldering buildings and the occasional cow skull. The car drives on into a barren and scorched landscape, like a Mad Max movie.

INT. CAR - LATER

We hear Lindsey Buckingham's "Holiday Road" (from "National Lampoon's Vacation"). Peter looks over to see CHRISTIE BRINKLEY pulling up alongside the car in a red Ferrari. She smiles at Peter, flirtatiously. He smiles back. She blows him a kiss. He looks carefully over at Lois to make sure she's asleep, then blows Christie a kiss. **PAN OVER** to Lois, who wakes up and glances out her window.

(14) →

She sees MAD MAX (Mel Gibson) pull up next to her in his beat-up grey stock car. He smiles in her direction. She smiles back. **PAN BACK TO** Stewie, who glances out the window and sees DENNIS HOPPER and PETER FONDA from "Easy Rider." They give Stewie a "peace sign" greeting. (14) 60

STEWIE

Filthy, draft-dodging hippies! Get
a haircut! And a job!

EXT./ESTAB. GRIFFINS' CAR - LATER

The Griffins drive past the burnt-out remains of a LensCrafters. Several MEN block their path, flagging the car to stop.

LOIS

Look, Peter, people!

Peter stops the car and he and Lois get out as the men approach.

GLASSES GUY #1

Greetings, survivors. Welcome to the
Rehobeth, Massachusetts Lenscrafters.
Do you have any food?

PETER

No, that's why we're on the road.
They all put on glasses with foot-long lenses.

GLASSES GUY #1

Don't lie to me! With these space-
age lenses we've crafted in about an
hour, we can read your thoughts.

LOIS

Well, that's just silly.

14 CON.

GLASSES GUY #1

For example, right now, you're
thinking "well, that's just silly."

PETER

Oh, my god! That's incredible!

LOIS

(ANNOYED) C'mon, let's go.

GLASSES GUY #1

You are now thinking of leaving.

PETER

Wait a second. (CALLING BACK) Is Lois
thinkin' about givin' me good lovin's
tonight?

LOIS & GLASSES GUY #1

No.

EXT. COUNTRY ROAD - LATER

MEG

I'm starving.

The car slows down and **sputters** to a halt. Peter looks at
the gas gauge, then turns to Lois.

PETER

Aw crap! Out of gas.

CHRIS

Hey, Dad! Look!

Chris points to a folksy-looking country inn. A kindly OLD
GUY sits on the porch.

14 ⇒

(14) CONT

OLD MAN

Well... howdy strangers. You look
plum-tuckered. Like to set a spell?

LOIS

Actually, we are tired.

CHRIS

And hungry!

OLD MAN

Well, we got plenty of room here.

And fresh apples from our own tree.

The man gestures to a large apple tree. Behind it is a
rolling meadow. BIRDS fly and DEER run as we hear **happy**
piano music.

OLD MAN (CONT'D)

Stay as long as you like.

LOIS

Oh, Peter! We've found a new home!

PETER

What are you talking about? We're
goin' to Natick.

MEG

For what, a factory that might not
even exist anymore?

BRIAN

She's right. Besides, this place is
paradise.

OLD MAN

Sure is. 'Cept for Randy Newman.

(14) →

They look to see RANDY NEWMAN sitting at a piano underneath the apple tree.

(14) CONT

PETER

Randy Newman?

OLD MAN

Yep. Just sits there all night and day, singin' about what he sees.

(14) END

RANDY NEWMAN

(15)

(SINGING) FAT MAN WITH HIS KIDS AND
DOG, DROVE IN THROUGH THE MORNING
FOG. HEY THERE, ROVER. COME ON OVER.

The Old Man looks at them, wearily. The Griffins look at Randy with mixed feelings.

LOIS

(TRYING TO BE POSITIVE) Well, it's nice to have music while we eat.

Lois walks over to the apple tree and starts to pick an apple.

RANDY NEWMAN

(SINGING) RED HEADED LADY, REACHIN'
FOR AN APPLE, GONNA TAKE A BITE, UHP,
NOPE, SHE'S GONNA BREATHE ON IT
FIRST, WIPING IT ON HER BLOUSE...

Lois just looks at him. He stops singing. Then she takes a bite.

RANDY NEWMAN (CONT'D)

(SINGING) SHE TAKES A BITE, CHEWS IT
ONCE, TWICE, THREE TIMES, FOUR TIMES,
STOPS, SALIVA WORKIN', TAKES A LONG
HARD LOOK AT RANDY...

(15) →

Lois glares at him. Then starts to eat.

RANDY NEWMAN (CONT'D)

(SINGING) FIVE TIMES.

Peter walks over to Lois.

RANDY NEWMAN (CONT'D)

(SINGING) FAT OL' HUSBAND WALKIN'

OVER...

LOIS

Let's get the hell out of here.

The Griffins head down the highway on foot.

RANDY NEWMAN

(SINGING) WALKIN' DOWN THE ROAD.

LEFT FOOT, RIGHT FOOT, LEFT FOOT,

RIGHT FOOT...

A half-eaten apple pelts Randy in the head.

EXT. MASSACHUSETTS COUNTRYSIDE - NIGHT

The family trudges down the road. Everyone looks exhausted.
Lois is carrying Stewie.

CHRIS

(SINGING) LEFT FOOT, RIGHT FOOT, LEFT
FOOT, RIGHT FOOT...

LOIS

Honey, we've got to find some food.

I think Stewie even wants to start
nursing again.

PAN DOWN to Stewie. He violently **rips** open Lois' blouse,
revealing her bra.

15 END

15 END

16

16 →

16
CONT

STEWIE

(LUNGING FOR BRA) Off with you!

Lois nudges Stewie aside and buttons up her blouse.

PETER

I'm sorry, you guys. If we had all
gone to Cleveland's party, we'd be
dead now instead of stuck here in...

He glances up at a road sign reading "Welcome to Natick".

PETER (CONT'D)

Natick!

The family **cheers**. But as everyone takes in the view of the
flattened city before them, the cheers give way to a few
beats of silence.

STEWIE

Yes, yes, let's depart our only means
of shelter for bloody terra
incognita. Well, here we are in
bloody Natick. Which means (POINTS
TO A TWIG ON THE GROUND) this must be
a Twinkie!

Stewie picks up the twig and bites into it. He tosses it
down and goes over to a nearby puddle. The puddle has a
slight orange glow. He stomps in the puddle and continues to
rant.

STEWIE (CONT'D)

Oh, and hallelujah, it's a bloody
puddle of Tang!

Stewie flops down on his ass in the puddle, furious.

16 →

LOIS

Stewie! You're getting all wet! Oh,
I don't believe this. We came all
that way for nothing!

(16) ENC

Suddenly, the dawn breaks, revealing the Twinkie factory,
standing intact. The family **cheers** and runs toward the
factory. They pull open the doors to see the place is
overflowing with Twinkie crates as far as the eye can see.

(17)

PETER

(BLOWN AWAY) No words... Should
have... sent... a poet.

BRIAN

There's enough food to last us
forever.

LOIS

Peter! We're saved! You were right!
Peter pounds his chest.

PETER

That's right. I called it. Who's
bad?

Peter grabs his crotch and **squeals** like Michael Jackson.

LOIS

We can settle down here and build a
house, just like we had in Quahog.

MEG

Yeah. And we can build a school, so
there'll be a prom for someone to
take me to.

(17) →

(17) con

CHRIS

And a strip mall with a Korean nail salon. Just because.

LOIS

We can make it just the way it used to be.

PETER

No! We'll make it better! I promise you, Lois, we're gonna make the world the way it should have been in the first place if God hadn't taken that last day off!

INT. GOD'S ROOM - DAY (CUTAWAY)

GOD lies in bed, looking tired and unshaven, his hand on his forehead. His alarm clock **beeps**. He swipes it off his bedside table. A **knock** o.s.

GOD'S MOM (O.S.)

God, are you up? God, it's seven-fifteen.

GOD

(WITHOUT MOVING) My stomach kind of hurts.

GOD'S MOM (O.S.)

You have a lot to do today, young man. God... God...

God reaches up and grabs a pair of 1970s style headphones. He puts them on and cranks his stereo. We hear the **muffled** sound of **Hendrix-like music**.

(17) →

(17) CONT.

EXT. MASSACHUSETTS COUNTRYSIDE - NIGHT (BACK TO SCENE)

Peter spreads his arms proudly.

PETER

I hereby proclaim this city

"Funkytown"! We're gonna be okay!

ANGLE ON STEWIE. He notices his hands and feet are glowing green. Stewie glances at the glowing green puddle.

STEWIE

Well. This isn't very good, now, is
it?

(17) END

END OF ACT TWO

18

ACT THREE

EXT./ESTAB. NEW COMMUNITY - MORNING

An aerial shot of a bucolic community that has been built up around the Twinkie factory. Crops now grow, and cows and sheep graze in green meadows. Birds sing in the trees, as people stroll through park lanes. Close on a sign that reads, "Funkytown: Population Goin' Up and Gittin' Down. Peter Griffin, Mayor." **CHYRON: "One Year Later."**

INT. GRIFFINS' NEW KITCHEN - SAME

A more primitive version of the kitchen we know and love. The table is set for lunch. Brian reads the newspaper, "The Daily Funk." The headline reads "Mayor Griffin Opens Community Pool" with a picture of Peter doing a cannonball over horrified swimmers. Meg sits at the table, eating breakfast. Chris enters, walks up behind Meg, and puts his hands over her eyes.

CHRIS

Guess who?

MEG

Stop it, Chris.

CHRIS

Wrong. Hahaha-- Oh, wait, did you say Chris?

LOIS

Stewie, time for breakfast!

Stewie **slithers** into the room. Instead of arms and legs, he now sports eight tentacles.

LOIS (CONT'D)

Did you wash your tentacles, my big handsome boy?

Lois lifts him up and puts him in his booster seat.

18 →

STEWIE

What the devil are you talking about,
"handsome"? I'm repugnant. I'm a
radio-bloody-active mutant!

Stewie sneers at Meg.

STEWIE (CONT'D)

What's your excuse?

LOIS

Well, someone's going through their
terrible twos.

Lois exits. After a moment, the toaster pops up with some
waffles. Brian reaches for them with his hand, but so does
Stewie with seven tentacles. Stewie **slaps** Brian's head with
his remaining tentacle.

EXT./ESTAB. FUNKYTOWN CITY HALL - DAY

INT. FUNKYTOWN CITY HALL - SAME

A poker game is in progress at the board table. Peter wears
a big silver star that says "#1 Mayor." Joe, his lower
extremities still encased in driveway concrete, is to his
left. Clevmire is to his right. Both the Cleveland and
Quagmire components have their own hand of cards.

QUAGMIRE

(QUICKLY) I fold. C'mon, let's go
home and get tender with your wife.

CLEVELAND

I don't know, Quagmire. Somehow,
lovemaking with Loretta has lost its
intimacy.

INT. CLEVELAND'S NEW BEDROOM - NIGHT (FLASHBACK)

Cleveland and Loretta's heads protrude from the covers.
Quagmire's head sticks out sideways from beneath the covers.
He smiles.

19
cont'd

QUAGMIRE

Awwwright.

INT. FUNKYTOWN CITY HALL - DAY (BACK TO PRESENT)

A SECRETARY comes in, accompanied by a MAN.

SECRETARY

Your honor, we have an "outsider" who
wishes to join our community.

Peter turns to the man.

PETER

Welcome to my fair city. If you want
to become a citizen, you have to get
a job.

MAN

Well, before the disaster I was a
physician.

CLEVELAND

That's terrific! We need a doctor!

PETER

We sure do. Let's hope you get it.
He pulls out a hat with pieces of paper in it.

PETER (CONT'D)

Now pick a job out of the hat.

The man looks surprised, but picks out a slip of paper and
hands it to Peter, who reads it.

PETER (CONT'D)

Ooooh! Village idiot! That's a good
one.

(MORE)

19 →

PETER (CONT'D)

On Tuesdays, you get to wave your
penis at traffic! Congratulations!

Peter waves the man off. The man exits.

JOE

Peter, maybe we should've just let
him be a doctor.

PETER

No! These are the rules of
Funkytown. Besides, that's how
everyone else got their jobs.

EXT. BURNING BUILDING - DAY (FLASHBACK)

In front of a burning building, an OLD FRAIL WOMAN wearing a
fireman's helmet holds a limp firehose.

OLD WOMAN

(CALLING OFF SCREEN) Go!

Water **blasts** out of the firehose and she is whipped around
like a rag doll.

INT. DENTIST'S OFFICE - DAY (FLASHBACK)

A PATIENT sits in a chair with his mouth open. We **PULL BACK**
to see a DONKEY with a surgical mask on.

PATIENT

See, Doc, my back tooth is killing me.

The donkey turns around and kicks him in the mouth, sending
him flying.

INT. FUNKYTOWN CITY HALL - DAY (BACK TO PRESENT)

PETER

And things have worked out fine so
far.

21 COM7

CLEVELAND

Peter, no offense, but that's because
Lois reassigned everyone.

PETER

She what?

JOE

Sure, in between setting up the
school system, the justice
department, not to mention the dinner
theater.

EXT./ESTAB. FUNKYTOWN DINNER THEATRE - NIGHT (CUTAWAY)

A marquee reads, "Brian Griffin as Truman Capote in "Tru."

INT. FUNKYTOWN DINNER THEATRE - SAME (CUTAWAY)

Brian is onstage in a dressing gown, pouring a drink. He
looks out at the AUDIENCE.

BRIAN

(AS TRUMAN CAPOTE) But when I saw the
movie, it looked like Audrey Hepburn
not only didn't have breakfast at
Tiffany's, she hadn't eaten anything
in a year. (GIGGLES) I'm such a bitch.

INT. FUNKYTOWN CITY HALL - DAY (BACK TO SCENE)

CLEVELAND

Face it, Peter. Without Lois, we'd
be lost.

21 →

21 CONT

PETER

Oh yeah? Well, I'm the one who knew
the world was gonna end. I'm the one
who found the Twinkie factory and
started this town. And I'm the one
who gave elocution lessons to Rosie
Perez.

JOE

That's nothing to be proud of.

PETER

(LIKE ROSIE PEREZ) Tsk! Don't be
stooopid, she speak goood and
everyting.

21 END

EXT./ESTAB. GRIFFINS' NEW HOUSE - DAY

22

INT. STEWIE'S NEW ROOM - SAME

The floor of his room is covered with about three inches of
water. Stewie scurries around as Lois walks in, wearing
boots.

LOIS

Look, honey! Mommy's making you some
new feety pajamas.

She holds up a child's pair of pajamas with eight pairs of
feet. She unsnaps a panel in back.

LOIS (CONT'D)

And look! It has a little trap door
for when you gotta make "inky."

22 →

22

STEWIE

I wouldn't be caught dead in that
abomination! Who the hell do you
think I am, Cher?

LOIS

Let's see if they fit.

Lois tries to put the jammies on.

STEWIE

Never!

Stewie scurries away, then uses his suction cups to scale the
wall and cross the ceiling.

STEWIE (CONT'D)

Haha! Look at me! I'm Fred Astaire!

Ahhh!

He slips off the ceiling and into Lois' arms.

LOIS

Gotcha! (NOTICING) Oh, you are
getting heavy! I'm gonna have your
father flood the basement so you can
get some more exercise.

She takes the pajamas and leaves. Stewie looks down and taps
his stomach, which is protruding a bit.

STEWIE

Yes, yes. I do seem to have gained
a bit of girth. Actually, my gullet
seems to be rumbling. (GROANING)
Ugh... oh... (GRIMACES, THEN) there
we are!

22 →

Stewie moves aside and sees a pile of gelatinous eggs where he was standing. They begin to pulse.

STEWIE (CONT'D)

Good heavens, I've laid eggs! That hasn't happened since the Dean Martin Celebrity Roast.

INT. FRIARS' CLUB - NIGHT (FLASHBACK)

CLOSE ON FRANK SINATRA in a tux. **PULL BACK TO REVEAL** Stewie, wearing a tux with wide lapels, is at the podium.

STEWIE

I don't want to say Frank is in the mafia, but since I started this joke three of my writers have been whacked.

The CROWD is silent. Stewie looks around, thrown.

STEWIE (CONT'D)

Well... Who else is here? Oh hello, Phyllis. Phyllis Diller everyone. There's some eye candy. I wouldn't do her with Norm Crosby's thing-a-ma-bob.

The crowd **groans**.

STEWIE (CONT'D)

(IRRITATED) Oh, that's the line!

EXT./ESTAB. GRIFFINS' NEW HOUSE - DAY (BACK TO PRESENT)

INT. GRIFFINS' NEW LIVING ROOM - SAME

Lois is on the phone. Brian's reading as Peter enters.

22
CONT

22
END

23

23 CONT'D

PETER

Hey, Lois, the guys have this crazy idea that you're the one runnin' things around here.

LOIS

(TO PETER) Oh, that's ridiculous. She holds up her index finger ("just a minute").

LOIS (CONT'D)

(INTO PHONE) Look, if we levy a three percent business tax across the board it'll fund our senior center program and socialized day care. Now I want a proposal on my desk by noon. (HANGS UP) Of course you're running things around here. Sign this.

He signs a document she holds out.

LOIS (CONT'D)

See? You just made a law.

PETER

Well, I'm gonna make an executive decision that nobody will say was your idea. We're gonna make guns!

LOIS

Guns? What do we need guns for?

PETER

Defense.

23 →

23
CONT.

BRIAN

From what? We don't have any crime
and we don't have any enemies.

PETER

Let me take care of the guns first,
and then if there's any money left
over, we'll work on getting the crime
and the enemies.

LOIS

Peter, the last thing we need is
guns. Besides, metal is a precious
commodity. We used up all we have
for plumbing and irrigation.

Meg enters from the front door.

PETER

Trust me, Lois, I'm right about this.
I'll find us all the metal we need.
Meg, give me your retainer.

He reaches into her mouth and yanks something out. Meg holds
her mouth.

MEG

Dad! I don't wear a retainer!

PETER

Oh. (APOLOGETICALLY) I'll make you an
appointment with the donkey in the
morning.

23
END

24

EXT. FUNKYTOWN FARM - DAY

CLOSE ON a beautiful farmland filled with crops. With a **roar**, we see a crane with a giant magnet attached roll over the crops. Peter is driving. He lowers the magnet and an entire system of irrigation pipes **bursts** out of the ground, further destroying the crops, and sticks to the magnet. Peter smiles and drives away.

EXT. FUNKYTOWN STREET - DAY

Peter drives the crane with the magnet (holding the pipes) down the street to a building with a sign that reads, "Library." The sign has been crossed out, and replaced with one that reads, "Not any more, Gun Factory." Peter **drops** the metal pipes into the building.

EXT. GRIFFINS' NEW HOUSE - DAY

Lois is trying to calm down a group of angry CITIZENS. Brian and the family watch behind her.

ANGRY CITIZEN

What are we going to do for food?!

ANGRY CITIZEN #2

We've lost our running water!

ANGRY CITIZEN #3

I have a canker sore on my lip and I keep poking at it with my tongue, but that's only making it worse!

LOIS

Please, please! Stay calm. I know Peter meant well.

Peter enters carrying a handful of rifles.

PETER

Hello, my people. Have you come to thank me?

24 →

(24) CONT

LOIS

Peter, you've destroyed everything we've worked for just to make guns that nobody wants. If it weren't for weapons, this apocalypse never would have happened.

PETER

Oh, here we go again. Look, there's a reason I'm in charge here. It's because I'm a natural leader, like Ronald Reagan or Granite Reno. You just can't accept the fact that I'm always right.

He begins to pass out the rifles.

PETER (CONT'D)

Now for my next act as your leader, people will no longer say "hello" to each other. Instead they will greet each other with the phrase, "What's the matter? You don't say 'hi' anymore?"

The citizens take their guns, cock them and point them at Peter.

(24) END

EXT. EDGE OF FUNKYTOWN - DAY - LATER

(25)

The angry MOB carries Peter to the gate of Funkytown. Lois and the family follows him.

LOIS

Wait! We can work this out.

25
cont.

PETER

Don't worry, Lois. I'm gonna put a
stop to this right now!

Peter turns to **CAMERA** as we do a **FAST ZOOM INTO** Peter's face.

PETER (CONT'D)

(YELLING) Live, from New York, it's
Saturday night!

Nothing happens. After a beat, they open the gates and toss
Peter out. A man walks up to Lois.

MAN

Lois, you're the one who made this
city into a Utopia! Will you stay
and be our leader?

The crowd **murmurs** its assent.

LOIS

I'd be honored.

Peter looks crushed.

LOIS (CONT'D)

But my place is with my husband. You
see, without him, it wouldn't be
Utopia for me. We came here as a
family, and we'll leave as a family.

Peter smiles and takes Lois's hand. The family sets out into
the wasteland.

MAN

Good riddance. What the hell would
we ever need guns for?

25 →

25 ON

INT. STEWIE'S NEW ROOM - DAY

In the corner, the eggs have grown larger. One of them **bursts**, and a MINIATURE STEWIE emerges. Then another. Then another.

EXT. FUNKYTOWN TOWN SQUARE - DAY

The crowd is around a huge bonfire. A man throws a gun into it.

MAN

That's the last of them!

The crowd **cheers**. Suddenly, hundreds of baby Stewies with tentacles come down the street and attack the crowd.

STEWIES

YOU WILL BOW TO US!

The crowd **screams**. The baby Stewies begin leaping on people's faces, like the face-huggers from Alien.

25 END

EXT. DESERTED WASTELAND - LATER

26

The Griffins walk down the highway away from Funkytown. In the background we see fire and **explosions**. The family doesn't notice.

PETER

I'm sorry, Lois. I guess it really wasn't important whether I was right or not.

LOIS

Peter, hearing you say that almost makes it worth having the world blown up.

MEG

Where are we gonna go?

26 →

26 cont.

PETER

I hear there's a Carvel factory in Framingham.

CHRIS

Awright!! Fudgie the Whale!

As they grow smaller and smaller in the distance:

PETER

Hey, hey, Stewie, do that trick where you make my arm swell up.

STEWIE

Trick? That's not a trick, that's a sting!

LOIS

C'mon, everybody, let's sing a song.

CHRIS

(SINGING) LEFT FOOT, RIGHT FOOT...

FAMILY

LEFT FOOT, RIGHT FOOT, LEFT FOOT,

RIGHT FOOT...

We **CONTINUE TO PULL BACK** as they become even smaller and smaller.

26 END

DISSOLVE TO:

27

INT. LUXURIOUS BEDROOM - MORNING (LIVE ACTION)

SFX: Shower running.

PAM EWING (Victoria Principal) is asleep in bed. She wakes up and notices the sound of the **shower**. Puzzled, she gets out of bed and tentatively walks toward a bathroom. As she opens the bathroom door, we see BOBBY EWING (Patrick Duffy) step out of the shower.

27 END

PAM

(GASPS) Bobby?

BOBBY

Morning.

PAM

(AGITATED) Oh, Bobby. I just had the weirdest dream. I dreamt I saw the strangest episode of "Family Guy." There were mutants... and Stewie was an octopus and--

BOBBY

(HOLDING HER IN HIS ARMS) Shhh... it's alright. It's going to be okay.
(THEN) What's "Family Guy"?

FADE OUT:

END OF SHOW

27 END